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THE MAKING OF MASTERPIECES.

BY EDGAR MAYHEW BACON.

(With original illustrations by prominent American artists of their best pictures.)



Drawn by F. T. Hutchens.

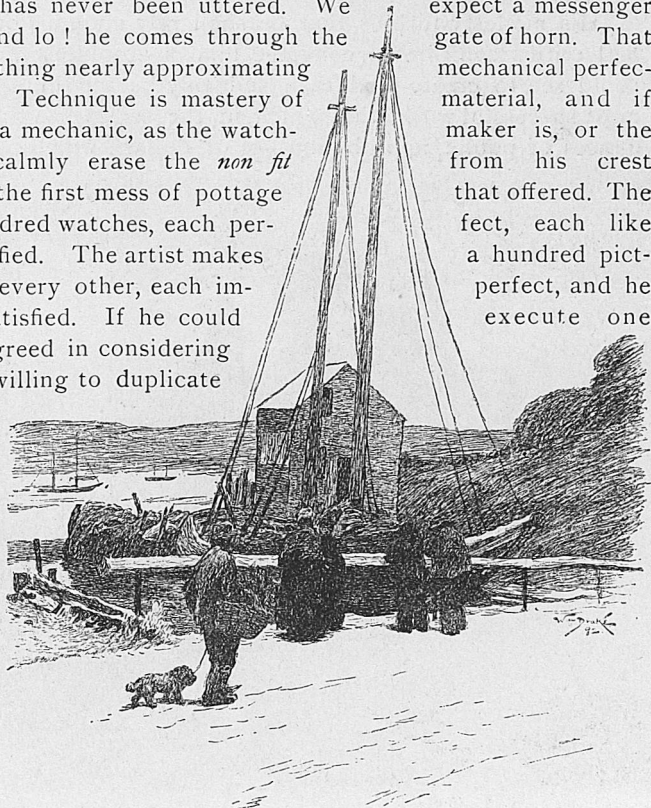
"MY GUITAR."

Down the banks of the Dove, or by some rushing Norway river or placid Adirondack lake, Izaak Walton or one of his gentle disciples goes a-fishing. Many are the salmon, grayling, trout, and pickerel displayed when the anglers meet to compare and discuss. But the biggest fish?

"Let me see. That fellow that I landed in the riffle was a beauty, but he was nothing to the one that I hooked just below the fall. You should have seen him! What did I do with him? Why, don't you understand, he got away."

The biggest fish always does get away; and the biggest inspiration gets away, and so does everything else that is absolutely worthy and perfect and inestimable. The best thought (let it be said for our comfort and encouragement) has never been uttered. We expect a messenger through the ivory gates, and lo! he comes through the gate of horn. That does not mean that something nearly approximating mechanical perfect material, and if the artist could merely be a mechanic, as the watch-cabinetmaker, he could calmly erase the *non fit* from his crest that offered. The watchmaker makes a hundred watches, each perfect, each like a hundred pictures, each different from every other, each imperfect, and he is satisfied. The artist makes pictures, each different from every other, each imperfect, and he is forever dissatisfied. If he could execute one perfect he would not be willing to duplicate it. Rather, like Thorwaldsen, he would throw down his hands and weep because there was nothing left to strive for. There is the deep and impassable gulf which is forever fixed between the mechanic and the artist. But the fisherman brings to the meeting of his peers not only the story of the fish which he failed to land, but the actual body of the best and largest

expect a messenger gate of horn. That mechanical perfect material, and if the maker is, or the from his crest that offered. The fact, each like a hundred pictures, perfect, and he execute one



Drawn by W. H. Drake.

"MISTY WEATHER."

that he did succeed in capturing. So the artist brings not only the description of that vision which has eluded him, but the best actual accomplishment of which he has been capable so far, his high-water mark of success. Nor let any one suppose that he offers that which in his innermost heart he thinks the worthiest. Be sure that, if closely questioned, the contributor would own at last, in confidence, that somewhere—

in his studio, or perhaps, better still, hanging on the wall beneath which is the desk of some sweet correspondent who occasionally looks up and remembers him—that somewhere there is a picture, “a little thing but his own,” in which he has more nearly expressed his highest thought. But he will say, also in strictest confidence, that the critics would have none of it.

His modesty forbids that he shall rely upon his own judgment, which friends and critics conspire to convince him is absolutely worthless—as though a man could see to create and then suddenly be too blind to compare. He offers his most successful work, that which in the scales has tipped the greatest number of ounces of public approbation—or of dollars, which is only another way of saying



Drawn by W. C. Fittler.

“EARLY SPRING.”



Drawn by E. L. Henry.

“VACATION TIME.”

the same thing. It is more than interesting to hear what an artist, conscious that his best cannot be exhibited, has to say about that which the world calls his best, and concerning which he himself is only conscious that it is not his worst. In the following pages these imaginative, sensitive artists meet and tell us what they know about that which they best know (and know best), and concerning which we cannot do better than know. And we may listen and learn, and be conscious still that back of all that they have said there is vastly more that they know, unsaid, and that cannot be said, or that they might say and we could never comprehend.

NOTE.—The finest and most generally excellent piece of monochrome art turned from the brush or quill-point of an accomplished illustrator must needs give the latter as full a measure of self-satisfaction as does the most

praiseworthy canvas give its ambitious

maker. It is a difficult task for the illustrator to pick out from the mass of his black and white productions that drawing which, from every point of criticism, may be said to be his best pictorial attainment.

This difficulty has so stoutly confronted Frank P. Bellevue ("Chip") that he cries in his



Drawn by Jasper F. Cropsey.

"VIEW ON THE HUDSON."

confusion, "Here are two or three sketches of which I can only say they are not quite so condemnably bad as most of my other pictures." But the cry is that of healthy modesty, for "Chip" has banished many a fit of indigo demons from the fun-famished souls of comic-paper readers. W. P. Bodfish, versatile with pencil and pen-point, has accomplished at least



Drawn by Joseph H. Boston.

"GLADYS."



Drawn by Benjamin Lander.

"THE NEW MOON."

two satisfactory pieces of art work—one an illustration drawn for the New York Ledger, the other a painting exhibited some nine years ago in the National Academy of Design. The painting is called "After the Haying," and is prized by its maker chiefly for its tonal qualities and its excellently rendered twilight effect. The artist's interest in his model posed in this picture has much to do with his liking for it. "As one's best painting does not sell," says Mr. Bodfish, "and this one did not, it is perhaps the best thing I have yet done."



Drawn by Bruce Crane.

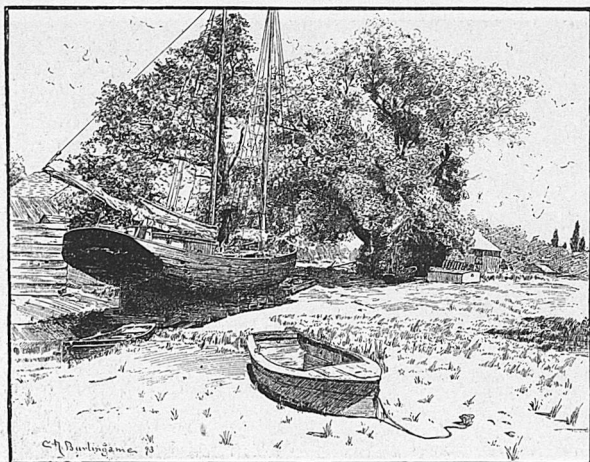
"THE WANING YEAR."

William Verplanck Birney, popularly known as a painter of charming household episodes, and pretty women prettily posed within old English rooms and amid the most picturesque furnishings, believes that his finest canvas is the one which shows him in his most unique mood—that of sorrow and tragedy. In the large painting, "Deserted," there is as much dramatic force as can be seen upon the stage, and as a work of art pure and simple it is *par excellence*. Some idea of the principal characters in this pictured drama may be gleaned from Mr. Birney's pencil sketch, which is printed with this.

Carle J. Blenner, though young in years, is an artist whose careful work has brought him into notice and popularity. His best picture is the one he has here portrayed, and in it one may find the true reason of his art advancement and his ever increasing scope.

The most important work of Joseph H. Boston is his portrait of a child—"Gladys." The painting is now in the World's Fair art exhibition. The little girl, rosy-cheeked and large-eyed, dressed in some dark brown stuff, stands before

a dark green background. The picture is of the size of life, and is an admirable piece of brush-work.



Drawn by C. A. Burlingame.

"UP FOR REPAIRS."

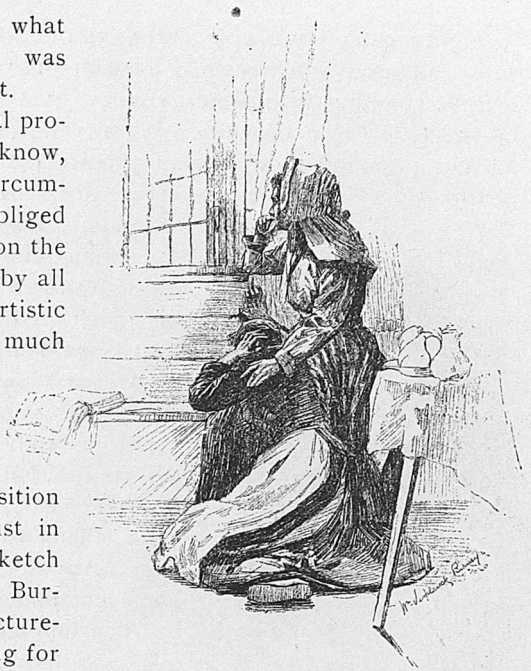
Says Maria Brooks, whose special line of art is the portraiture of children, referring to her best picture: "It is a difficult matter for me to say anything about my masterpiece—the picture which I think the best of all I have painted—for my finest picture, my masterpiece, is as yet unpainted. I did once hope to paint such an one, and at the time 'Wayfarers' (which

is my best up to date) was finished, what might have been my masterpiece was planned and some sketches made for it.

"The subject was a grand Biblical procession, and one which, as far as I know, has never been put on canvas. But circumstances over which I had no control obliged me, though with reluctance, to abandon the idea." Miss Brooks' "Wayfarers" is by all odds the cleverest and most soundly artistic canvas she has yet finished, and too much can scarcely be said in its praise.

C. A. Burlingame is not what one would call a prolific painter, though the pictures which leave his easel are full of that fine feeling for composition and color that denotes the born artist in the striving man. The accompanying sketch is from a water-color drawing, and Mr. Burlingame believes it is his best bit of picture-making, though he declares his liking for the thing is wholly undefinable.

A little picture, low in tone and aglow with a quiet charm of color, is Rudolph F. Bunner's "In Doors," exhibited at the Academy some years ago. Mr. Bunner says it is his best production up to the moment. It belongs in the class of subjects which particularly appeal to this painter, and in the fixing of which he has more than once achieved a most satisfying result.



Drawn by W. Verplanck Birney.

"DESERTED."

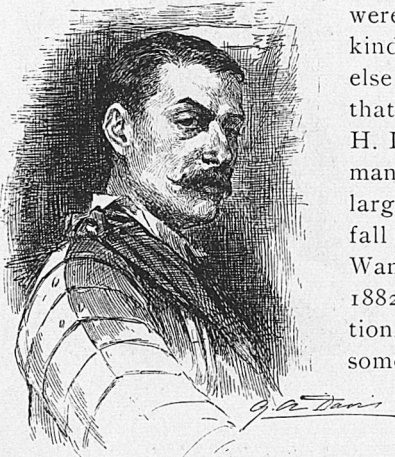


Drawn by Francis Wheaton.

"A FLOCK OF SHEEP."

That master landscapist, Bruce Crane, when the query was put to him, "Of all your canvases, which do you consider the very finest?" replied in a somewhat evasive vein, but with perfect candor: "My best picture? Sometimes I give my best picture a coat of white. What is the best is always an open question, and I am not prepared to decide on my own case. But I can speak positively of the picture that brought me much reward. In 1878 I painted some green canvases,

with apple-blossoms and geese. Real green pictures were something of a novelty then, and the public took kindly to them; in fact, they would look at nothing else from my brush, and the belief was well grounded that I could only paint 'green pictures.' Mr. Richard H. Halsted, a generous amateur and a good friend to many young artists, gave me a commission for a very large November landscape, after having seen some fall studies that I had just made. The result was 'The Waning Year,' exhibited in the Spring Academy of 1882. This was considered my first serious production. Anyway, it brought me considerable praise and some emoluments. The production of this November landscape put an end to 'green pictures.'



Drawn by Georgina A. Davis.

"A MAN IN ARMOR."

Concerning 'The Waning Year,' I can only say that it is one of my best efforts, and thank the good fortune that came to me through the faith of the generous amateur who helped me out of my pea-green predicament."

Jasper F. Cropsey is one of the pioneers of art in this part of the country, and he has been painting since 1844—a long time to be handling a brush. In all these years he has covered many canvases, and the best thing he has done is the Hudson River scene, a sketch of which accompanies these lines. Mr. Cropsey has a charming home at Hastings-on-the-Hudson, and the country round about offers many an inspiration for his persistent brush.



Drawn by Ella F. Pell.

"SALOME."

One of the pleasant surprises of illustrated journalism was the publication, in Frank Leslie's Weekly, some months ago, of the first and only portrait ever published of Ruth Cleveland, the much talked about daughter of President Cleveland. This portrait was sketched from the life, and was published at a time when every illustrated newspaper and magazine in the land was striving, by some means, to secure the counterfeit presentment of the youthful Miss Cleveland. The portrait referred to was drawn by Georgina A. Davis, and was made at the President's summer home at Buzzard's Bay. The popularity which this piece of work brought to the artist was undoubtedly pleasing to her, but the picture which has given her most self-satisfaction, and won for her greatest applause among her fellow-artists, is the painting of a man in armor, a sketch of which is printed with this.

The "Battle between the Constitution and Guerriere" has often been referred to by competent critics as the masterpiece of although the artist himself insists that this



Drawn by Rudolph F. Bunner.

"IN DOORS."



Drawn by M. R. Dixon.

"INTO EACH LIFE SOME RAIN MUST FALL."

Julian O. Davidson, the marine painter, picture is but his second best. Curiously enough, this painting forms a part of the drop curtain in the Macdonough Theatre, at Oakland, California, which does not alter the fact, however, that it is a superbly executed picture. The canvas which Mr. Davidson believes to be his most successful bit of brushwork also depicts an American sea-fight, and is rich in the finer qualities of color and composition, though there is less of vim in it than is displayed in the artist's curtain painting.

Anent the prime artistic effort of Frank De Haven's life, he tells that it was exhibited at the famous Prize Fund Exhibition held in the American Art Galleries of New York in 1889. "The picture," says Mr. De Haven, "attracted more attention than has any other work of mine before or after this event. The scene is a sunset view looking eastward across great sand dunes, the tops of which are bathed in golden

light, while the base of each creamy hummock and the marshes thereabout are in cool shadows. The whole effect is reflected in a broad pond separated from the indigo sea just beyond by the pyramidal sand dunes. The sky is filled with thin, vaporous clouds, blue-tinged at the horizon by the on-creeping night, but blending into warm reddish grays at the zenith." The picture differs radically from any other work produced by Mr. De Haven. It has been warmly praised by this artist's fellow-brushmen, and commendation from such a source is full of meaning. The picture is called "Evening at Manomet," and reveals the character of certain portions of the wild Maine coast with pleasing fidelity. The sketch of the painting that Mr. De Haven has made but inadequately suggests the attractiveness of the original.

A representative Canadian woman artist is Mrs. M. E. Dignam. She has accomplished much that is good in the way of artistic portraiture. Speaking of her work, she remarks :

"No picture has given me any sudden acquisition of fame. My first work as an amateur was well received, and my reputation has kept gaining with each year's work. My first essay was in portraiture, which brought me only a local reputation. While studying at the Art League in New York, I painted flowers in the studio of Mrs. Julia Dillon, merely for recreation. During the last ten years, my pictures of native flowers and garden scenes have won for me wide recognition. I paint

no studio pictures, for all my work is done out-of-doors, and painted from direct contact with nature. I am much too fond of landscape to sacrifice it to the figures which go with it. Whatever they may be, my pictures must be characteristic of the landscape environment. As the result of out-of-door study in simple landscape painting, the picture 'Clouds and Sunshine'



Drawn by Walter Satterlee.

"THE LIGHTENED LOAD."



Drawn by Maria Brooks.

"THE WAYFARERS."

is, according to public judgment, my most ambitious and most successful effort." Mrs. Dignam's pictures have in them a breadth and vigor that make them exceptionally grateful to connoisseurs.

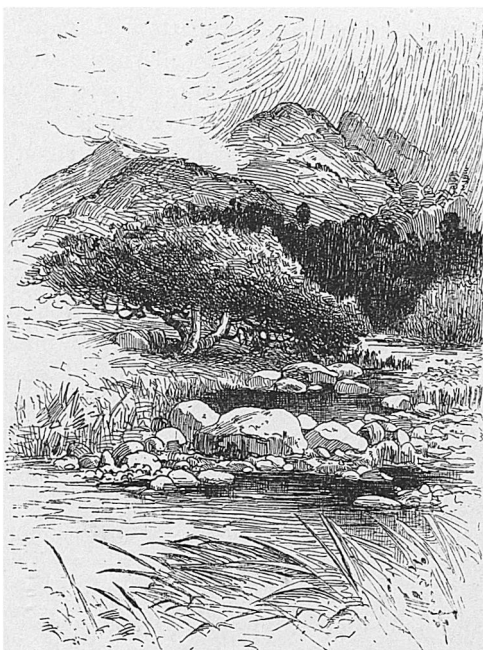
A sweet, poetic theme, delicately but straightforwardly executed, is the painting by Miss M. R. Dixon which bears the title, "Into Each Life Some Rain Must Fall." The picture was shown in the Spring exhibit of the National Academy of Design, and elicited favorable comment from many lips and pens. A sketch of this charming composition is published with this. That acute picture judge, Thomas B. Clarke, is the pleased possessor of the canvas, and when recently he was offered double the price he had paid for it, he stoutly refused to sell.

Will H. Drake is chiefly noted by his illustrative work, but his main professional occupation does not prevent him from painting, now and again, some choice landscapic theme or interesting group of figures. The drawing reproduced with this article is from his master effort, and it is unfortunate that its exquisite coloring cannot be shown. Mr. Drake is most at home in water-color work, the beautiful medium in which his best picture was painted.

A landscape limner of great virility and keenly sensitive perceptions is C. Harry Eaton. His careful essays in the interpretation of nature have found appreciation in many art displays, and it is safe to remark that few painters of Ameri-

can scenery are so thoroughly familiar with local out-of-door life as this artist. He is a student of weather moods, and to him the woods and meadows are open books, whose contents are of absorbing interest. Even the little sketch of his masterpiece which is given with these notes reveals that fact.

George Wharton Edwards, who writes as charmingly as he



Drawn by John A. Fraser.

"IN THE HEART OF SCOTLAND."



Drawn by C. Harry Eaton.

"A MARSH MEADOW."

paints, and pursues both arts with more than ordinary results, describes a well-known work from his brush in the following entertaining manner: "The story of the inception of the writer's best picture and its reception at the Palais d'Industrie at Paris may be interesting to the layman as well as to the artist. The writer reached Belgium early in the summer of 1882, and at once sought the sea-coast, where he was persuaded he would find the class of subject in which he was most interested. He finally found himself at a small town, Blankenberghe, a few miles north of Ostende. Imagine a collection of small, yellow-stuccoed, one-story houses situated behind the dunes, and clustering like a flock of chickens about a venerable gray-towered church. A flat stretch of sandy beach, upon which, arranged in orderly rows, were nearly forty of the most picturesque, blunt-bowed, lee-boarded fishing-boats, which for an artist's purposes were unequalled. The tide was washing up about them, and here and there the fisherwomen were slowly walking shoreward, basket laden, waist deep in the pale green surf. These women were brawny, bronzed, and costumed in white caps and sombre, low-toned bodices and skirts, the latter held well up toward the



Drawn by Archie Gunn.

"MY FAVORITE MODEL."

waist, so as not to impede the wearer's movements. The sky was gray and stormy, and the reflections of the boats, with their velvety tanned brown and yellow sails, were deep in the wash of the beach.

"Two women were coming towards him laden with huge baskets of glistening fish, and as they got in line with some of the boats the writer saw his picture. For weeks he painted, and finally his picture was completed—out of doors—and to the wonderment and applause of the townspeople, who, perhaps, were as much interested in the work as the painter. It was his ambition to exhibit it at the Salon in Paris. Well he knew that thousands sent their pictures in, only to achieve the success of refusal. He journeyed to Paris with the precious picture securely rolled and packed in a coffin-shaped box. In Paris he knew



Drawn by Rhoda Holmes Nicholls.

"EVENING BELLS."

few of the painters, and these encouraged him in his resolve to exhibit it. In company with his friend, the late Arthur Quartley, who was also making his pilgrimage to the Mecca of art, he obtained a blank application from an artist color man on the Seine, and to the latter the precious first picture was intrusted. The writer called the picture 'Le Retour de la Pêche.' Then it was sent to the Salon, and then—then he waited in a fever of impatience with intervals of blank despair. He learned that more than five thousand pictures were sent in every year, and of these five thousand some nine hundred only were hung, and that the pictures were simply carried before the seated members of the jury, who eyed them coldly, and if they attracted



Drawn by Carle J. Blenner.

"CONTENTMENT."

them not, uttered no word. The weeks passed. The ambitious artist could not sleep or eat, such was his anxiety. One morning he returned to his hotel; there in the rack containing his key and candle he saw a long envelope—a pale yellow envelope. It lay upon his table for hours, with the recipient seated beside it, fearful to open it.

"With an energy born of despair the envelope was torn open at last; a pale greenish-white ticket dropped out and a paper whereon was printed,

Drawn by Jas. G. Tyler.

"THE THREE CARAVELS."

'M. le Ministre des Beaux Arts has the honor of informing you that your picture, "Le Retour de la Pêche," is registered under the number 887,' etc. His picture was accepted! That day all the world was in a rosy glow to the writer. His picture was hung *on the line*, and M. Albert Woolf, the celebrated critic of the Figaro, was pleased to commend it in the columns of that journal.

"The writer received commissions for other pictures, and the following year he achieved a medal. All this was eleven years ago, but he will never forget the sensation of standing in the Salon, oblivious to all surroundings, before his first Salon picture—picture No. 887, which hung on the line—*Eheu fugaces!*"

Just what this important painting was like is easily seen by referring to Mr. Edwards' sketch. It is a bold and breezy work, and well deserved the honor put upon it by the Salon jury.



Drawn by M. E. Dignam.

"CLOUDS AND SUNSHINE."

W. C. Fitler is a landscape painter who loves the tender aspects of nature, and woos the wild life of the air when the weather is balmy and the breeze is asleep. His pictures are in great demand, for art followers are more enamoured of the calmly picturesque than of the noisy in natural transcripts. Mr. Fitler's best picture is forcibly characteristic of all that went before its execution or have followed after.

John A. Fraser is one of the very few of our elder artists who have kept themselves in touch with the later days of their lives—a truly refreshing thing to see. Says Mr. Fraser by way of comment upon an artist's best picture and its evolution :

"It is difficult for one who is always in earnest to say which work he considers his best, but there are reasons why I may consider 'The Heart of Scotland' my most successful painting. First, it is a majestic motive, and failure to convey its full spirit would be absolute. It is unusually large for a work in pure water-color without a trace of 'body' color or



Drawn by F. De Haven.

"EVENING AT MANOMET."

were unanimous as to its possessing the greatest desirable qualities—in a Frenchman's eyes—originality and strength. Such recognition proves that it is still possible to command intelligent respect and admiration by honestly and independently expressing the thought that is one's own. But then I have yet to paint my best picture, and you know, *ars longa, vita brevis.*"

"Archie" Gunn is an illustrator whose name has been associated for two years past with Truth, the New York illustrated weekly. His fancy turns most strongly to pretty women and the average "man about town," of whom much is written and pictured, and but little seen. Mr. Gunn has an airy imagination and a decisive way of drawing, which gives his illustrative



Drawn by Harry Roseland.

"CONFIDENTIAL CORRESPONDENCE."

pastel; but I used the knife freely and fearlessly, especially in the sky, and secured that luminosity which only transparent water-color on white paper can give. In spite of the serious individuality of its style, and consequent non-conformity to the frivolous and formulated mannerism of the landscape *à la mode*, the highest jury in the world, at the most select and conservative exhibition held for years at the Salon in the Champs Elysées in Paris, gave it the very best place among the aquarelles. The French journals

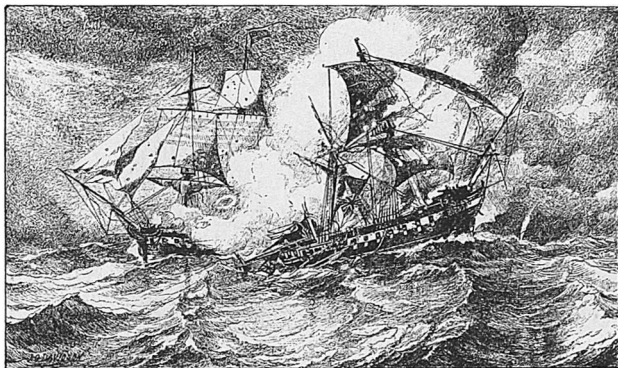


Drawn by P. E. Rudell.

"IN A DEVONSHIRE FOREST."

work a more than casual interest.

The most important painting produced by E. L. Henry, whose specialty is quaint figures of quiet people quaintly depicted, is the large nine-foot canvas illustrating the initial excursion of the first railway ever constructed in New York State. The picture contains fifty figures, and abounds in historical details, carefully painted. Another picture, not quite so important as the railway subject, but more characteristic of the artist, is the "Vacation Time," here reproduced.



Drawn by J. O. Davidson.

"BATTLE BETWEEN THE CONSTITUTION AND THE GUERRIERE."



Drawn by J. Morgan Rhees.

"THE YOUTH OF LINCOLN."

The simple title "Study of a Guitar" conveys but little sense of the beauty of Frank T. Hutchens' best picture. The original is a large water-color painting, and represents the tuneful instrument so dear to the Spanish heart, surrounded by colorful draperies. The picture was shown in a recent exhibition of the National Academy of Design, and brought forth much praise.

Benjamin Lander's drawing of "The New Moon" is considerably the most interesting of his numerous fine productions. Of the picture he says: "It is my most influential landscape, as the success of the large etching I

made from it led me to lay down other art tools for those of an etcher. I should be sorry to say, however, that it is my greatest achievement, since it was one of my early efforts. The scene is laid at Flatlands, L. I. The original picture is owned in Brooklyn, and the etching was published in 1885. A selection of my works was exhibited at the International Exhibition of the Vienna Graphic Arts Society in 1886, and 'The New Moon' was selected for representation in the illustrated catalogue, for which I made a small etching."



Drawn by Frank P. Bellew.

"ONE CONSOLATION."

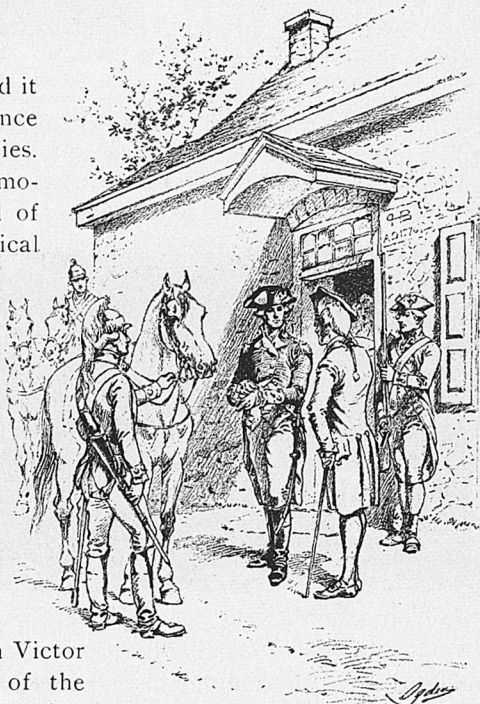


Drawn by Harry S. Watson.

"WHEELING."

New York, and the following year showed it at the Spring Academy Exhibition. Since then it has been displayed in Western cities. The picture represents Salome at the moment when she first discovers the head of John the Baptist. The purely physical nature of Salome revolts against the ugliness of the decapitated head. She is unable to perceive the spiritual light emanating from it, a light which illuminates herself, and by which alone she is visible in history. My other important works are 'Adam,' painted for and exhibited in the Salon of 1889, and afterward in the New York Academy of Design, and a new picture, recently completed, and entitled 'The Storm Gods of the Rig-Veda.'"

The most satisfactory drawing which Victor Perard has made up to date is a view of the great naval parade last April. The drawing made a large four-page supplement to Harper's



Drawn by H. A. Ogden.

"WASHINGTON AT NEWBURGH."

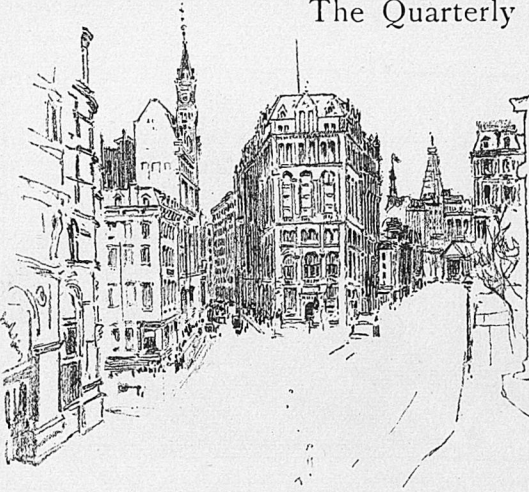


Drawn by R. M. Shurtleff.

"THE SILENT WOODS."

this form became immensely popular all over the country. The "Salome" of Miss Ella F. Pell's creation is an admirable picture and may well be considered her finest general achievement. Of this picture the artist says: "Although not the greatest, I consider it one of my important works. It was painted in Paris and exhibited in the Salon of 1890. I brought it to

Weekly. Next to this drawing, the scene in Printing House Square, New York, on the eve of the last Presidential election, is Mr. Perard's cleverest bit of black-and-white work. Julian Rix has painted many subjects in many ways, but never has he succeeded in excelling himself since he completed his beautiful canvas, "A Misty Morning." The poetry and soothing silence



Drawn by Victor Perard.

"PRINTING HOUSE SQUARE."

of an early morning effect is realized with marvellous fidelity and artistic feeling. In the original painting one feels the reality of the pictured scene, and forgets for a while that the effect is only the result of a clever artistry.

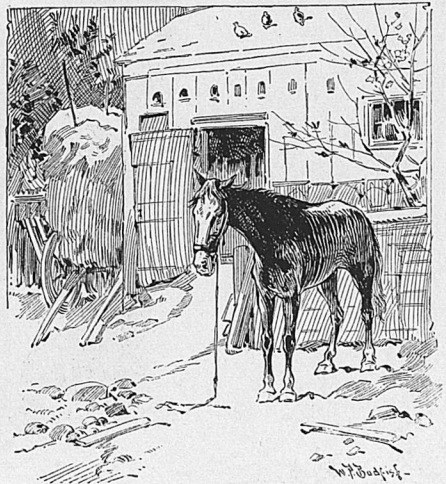
The two pretty country girls in Harry Roseland's picture, "Confidential Correspondence," have caused him as much visual satisfaction on canvas as they must have caused him in the life. The picture is much the best thing that Mr. Roseland has yet completed, and it has all the niceties of his style and

handling without any of the painter's occasional faults.

P. E. Rudell, writing of his best picture, "A Devonshire Forest," says: "It is a reminiscence of a spot in the forest near Chagford, Devonshire, England, and was painted purely from memory. I was wont to sketch near the banks of the source of the river Teigne, and one afternoon, on my way back from sketching, walking along this old path, I was particularly attracted by the beautiful play of this afternoon sunlight. I was so strongly impressed that the scene became a part of myself. It was not until one afternoon the following winter, while idling away my time in my Paris studio, that my thoughts wandered back to Devonshire. Then this scene came upon me so vividly that the desire to paint it became very strong. Late as it was, I seized my brushes and palette, and painted until compelled by the gathering darkness to stop; my picture, however, was nearly completed.

"The following day I set about to put on the finishing touches, but somehow there was something disappointing. It failed in that fine stereoscopic quality I so strongly felt and desired. In the keenness of my disappointment I became desperate, and deliberately went to work to paint out the picture. It was while doing this that the beauty and strength of the scene came upon me. I stopped the work of destruction, wiped off some of the paint, and ere dark finished the picture, not touching it again, as I felt I had accomplished my desire, though I painted only about seven hours on the canvas. I felt it was my best picture, because it so truthfully conveyed the beauty of the scene."

The best picture that Walter Satterlee has thus far painted is his Brittany subject, "The Lightened Load." He has striven to



Drawn by W. P. Bodfish.

"AFTER THE HAYING."

convey in the picture that strange mixture of hard toil and pure sentiment frequently found among the peasantry of France. The old man in Mr. Satterlee's painting is a type of the Breton grandparent, a type not frequently encountered nowadays.

"The Silent Woods" is the expressive title bestowed upon the masterpiece of R. M. Shurtleff, one of the best painters of wood interiors that we have today in this country. Concerning this picture, Mr. Shurtleff writes: "In this painting I felt that I had got atmosphere and light—light that pervaded even the darkest parts; that the anatomy of the ground was well felt, that the picture was more of a unit than any I had done before." The picture is certainly the finest of a long line of similar subjects dealt with by Mr. Shurtleff.

James G. Tyler, painter and lover of the sea, has at least one great picture which satisfies his self-imposed criticism. This is the popular canvas, "The Dream of the New World," his largest and most important work. Harry S. Watson is forging to the front as an illustrator of the magazines. He is a young man of great promise, and the best picture he has produced is the one sketched for this article and published herewith. Francis Wheaton touched the high-water mark of his achievement when he put forth the landscape here reproduced. Thus runs the tale of how a few of the notable "best pictures" were conceived and executed. There is a wealth of instruction, both inferential and direct, to be gleaned from such a symposium as is here arranged.

—ED.



Drawn by Julian Rix.

"A MISTY MORNING."



ROUGH SKETCH DRAWN FROM MEMORY — GEORGE WATSON EDWARDS. 1895.

"LE RETOUR DE LA PÊCHE."